

**NEWS FLASH**

# PREHISTORIC BEAST ATTACKS!

*City Ripped by Raging Sea-Giant From Ages Past!*



Science is amazed! Multitudes are stunned!  
They couldn't escape the terror! And neither will you!

Your mind may deny it ... but your eyes will tell you it's happening.  
Cities, beaches, ships all see destroyed in its raging path! Story on page 3!

— and so do we. Address all  
letters to: The Editor, THE  
TIMES, Box 505, Old Chelsea  
New York, New York 10011.

Once again, careless atomic tinkering leads to rampaging dinosaurs and rampant destruction, this time in **THE BEAST FROM 20,000 FATHOMS**. Based on a Ray Bradbury short story called "The Fog Horn," this 1953 Warner Bros. epic featured a towering Rhedosaurus, a frightened Fun City and some really great Ray Harryhausen special effects. TMT scare scholar Jason Thomas has the whole sinister story of the rise and fall of **THE BEAST OF 20,000 FATHOMS**, which begins here and proceeds elsewhere.

**THE BEAST FROM 20,000 FATHOMS**, a roaring Rhedosaurus, is awakened from his icy Arctic bed by reckless atomic testing and wreaks havoc on the civilization responsible for his resurrection. Symbolically enough, his chief targets are Wall Street and Coney Island, which just about covers the whole range of said civilization.

# THE BEAST FROM 20,000 FATHOMS

BY JASON THOMAS



Tom Nesbitt (Paul Christian) survives a dangerous encounter with the rampaging Rhedosaurus, only to find that no one will believe his terrifying tale. They soon learn better, however.

After eight weeks of careful preparation, military authorities are ready to drop a new atomic weapon somewhere in the icy regions of the Arctic Circle. On X-Day, a sleek jet bomber takes off from an airfield, carrying its lethal cargo—a single, low-radiation bomb, more powerful than any other ever produced. As soon as the aircraft is over the target zone, the nuclear bomb is released. Brief moments later, there is a blinding flash, followed by the sound of a tremendous explosion that rocks the area for miles around. A giant, mushroom-shaped cloud rises from the point of impact in terrifying testament to Man's destructive power. Entire mountains of ice and snow, melted by the incredible heat waves, are sent tumbling into the freezing ocean. So far, everything has gone according to plan.

Not long afterward, a radar operator at a desolate observation post notices something odd on his monitor screen. He reports to his superiors that a huge object is moving within the contaminated zone, and all watch the scope as it oscillates wildly. The unidentified object soon disappears, and the men are left to wonder about its origins. They casually assume that the equipment was malfunctioning and decide to leave it at that.

## ILL WINDS BEGIN TO BLOW

After the blast area has been cleared of

The Warner brothers always liked to do movies dealing superficially with current events. In the 1930's, they did crime epics; the 1940's were war years. In the 1950's, while millions of God-fearing, commie-baiting Americans were building bomb shelters, Warner Brothers Studios gave us **THE BEAST FROM 20,000 FATHOMS**. It figures.



The savage sea beast prepares to topple a lighthouse in the only scene in the film actually taken from the Ray Bradbury short story on which **BEAST** was "based." Special effects ace Ray Harryhausen managed to cut corners on scenes like this without sacrificing credibility.

radiation, a group of four civilian scientists enter the frozen wasteland to conduct tests. Soon after they arrive, a blizzard begins. In spite of the howling wind and near-blinding snow, the team members

separate and begin their routine work. However, one of them sees something that makes him doubt his sanity—an enormous dinosaur! The massive quadruped, released from frozen captivity by the nuclear

blast, is a considerable distance away; it is unaware of the startled observer. As the scaly, dragon-like creature moves behind a glacier, the man calls for help. His desperate cries go unheard because of the

..\$25,000?



The "tail" alone lighthouse poses no match for the mighty dinosaur, and its unfortunate inhabitants meet with sudden, violent deaths as the monster easily snaps the structure in two.

storm. When the beast reappears, the man tries to run away, but he stumbles into a crevice. Badly injured, he painfully removes his pistol and fires a few rounds into the air. These are heard by Professor Tom Nesbitt, who comes running to his aid.

Arriving at the fissure, he climbs down and examines the half-conscious casualty. The monster returns just as Nesbitt climbs out. Its long, powerful tail causes a wall of ice to go crashing down upon the two men. The scientist in the pit is completely buried by the avalanche. Nesbitt survives, but he is in a state of shock. When the other men find him, he is frost-bitten and delirious. They take him back to the temporary base, and he is soon flown to a hospital. There, he is nursed back to health.

No one believes his incredible story about the living dinosaur. A psychiatrist assigned to the case arrives at the obvious conclusion that Nesbitt imagined the creature, an opinion supported by the fact that a group of men was sent out to investigate his claim, but no evidence of the monster was found. After a while, even the convalescing professor begins to wonder whether or not the thing really did exist.



Prof. Elson (Cecil Kellaway) and Tom Nesbitt study a model of the dangerous dinosaur while the real thing looks on in anger. The newly awakened Rhedosaurus seems pretty angry for a creature his age—140,000,000. To be exact! The Rhedosaurus—who cost Warner Bros. \$25,000 to construct—was made in the exact image and likeness of the actual Rhedosaurus who roamed the Earth over one hundred million years ago. The Rhedosaurus is believed to have been an off-shoot of the Tyrannosaurus, the most ferocious of all dinosaurs.

Upon his release from the hospital Nesbitt returns to his New York office. He tries to forget his terrible experience, but he cannot. He lost a friend, and his position in the scientific world has also suffered because of his wild tale. While he does not discuss the occurrence with anyone else, he wishes that some proof would turn up to substantiate his story.

#### THE MONSTER STRIKES!

One night, a small ship is sailing along the calm waters off the coast of Nova Scotia. Two men are aboard: the captain and his mate. Suddenly, the crewman sees something that paralyzes his vocal chords!

The captain follows the shocked gaze of his companion and is amazed to see the enormous head of a sea serpent staring back at him! The monster—the same one that had been in the Arctic—wastes no time in grabbing the vessel in its huge paws and sinking it!

A few days later, Professor Nesbitt reads a newspaper article describing the attack of a "sea monster." He quickly heads over to the College of Natural History to discuss the matter with Doctor Elson. This elderly man is head of the Paleontology Department, as well as being (of course) one of the world's leading authorities on prehistoric life. While he would like to help

Nesbitt, Elson must have more proof that such a creature exists. He cannot believe that any dinosaur could remain in a state of suspended animation for millions of years and then suddenly revive. Tom leaves Elson's office, determined to get evidence that the monster is real.

Another nighttime naval disaster is reported in the newspapers a few days later. Upon reading the story, Lee Hunter, a beautiful female associate of Doctor Elson, pays a visit to Nesbitt. Like him, she believes that these "accidents" are too coincidental. They spend hours going through numerous sketches of dinosaurs.



and Nesbitt finally locates one that resembles the beast he saw—a *rhodocerosus*! At Lee's suggestion, Tom leaves to find and bring back the survivor of the first boat wreck. Days later, at the university, the man chooses a picture from among a large pile of dinosaur sketches—it is the same one Nesbitt chose!

That very evening, the monster is attracted by the powerful beam of a lighthouse located on the Massachusetts shore. The *rhodocerosus* rises out of the choppy water to investigate the strange "animal." After a moment it emits a terrifying roar and attacks the towering structure! The two men inside it rush down the spiral staircase as the walls begin to crumble under the giant's onslaught. They are killed as the lighthouse is "snapped" completely in half. Triumphant, the dinosaur re-enters the sea. (This episode is very similar to Ray Bradbury's story, "The Fog Horn," on which this movie is based.)

The scientists gather all available information on the creature and its sightings. Taking into consideration the course it has been following, they agree that the monster is headed right toward the Hudson subterranean canyon, off the coast of New York. Since the military

Tiring of swimming aimlessly - through the ocean, the restless *Rhodocerosus* decides to pay a visit to an understandably frightened Fun City.



authorities still have to be convinced that the dinosaur exists, Lee, Nesbitt and Elson get permission from a high-ranking Navy officer to use a government trawler to search for it.

#### DOWN TO THE WAVES IN BELLS

When they reach the spot where they think the creature will be, Dr. Elson and a crewman go beneath the waves in a diving bell. As they descend toward the ocean floor, the kindly old man marvels at the wonders of the deep. It is as if the terrain is that of another planet. Although all seems quiet amidst the underwater mountains and the innumerable fish, a great amount of activity is actually going on among the sea denizens. Elson and his companion watch the most spectacular of these occurrences: a battle between a large octopus and a small killer shark. (These same scenes were used years earlier in the immortal Universal serial, *FLASH GORDON*.) As the struggle continues, the observers are unaware that the dinosaur they are seeking is nearby. The thing is walking along the ocean bottom on all fours, headed right toward the battling

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Not one for engaging in endless rhetoric, the *Rhodocerosus* takes direct action against the system by heading straight for Wall Street, where he sends cowering capitalists scurrying for their lives. Not wanting to cause a panic, the film crew shot this sequence on a weekend—when the Wall Street area is virtually deserted.







The Man-Thing, one of Marvel's more sympathetic monsters, does battle with a cosmic golden boy named Wundarr on the cover of **ADVENTURE INTO FEAR** #17, October, 1973. The inside story was written by Steve Gerber and drawn by Val Mayerik.

Long before the *Fantastic Four* and *Spider-Man* were created, Marvel Comics published a series of mystery comics which featured monsters from all walks of life. Following the EC comics' trend, Marvel named their magazines *Strange Tales*, *Journey Into Mystery*, *Amazing Fantasy*, *Tales To Astonish* and *Tales of Suspense*. In later years, these comics would serve as the showcases for such new superheroes as Doctor Strange, S.H.I.E.L.D. Agents, Thor, *Spider-Man*, *Ant-Man* and *Iron Man*. For those poses, one can just look back on those days in the 1950s and early 1960s when monsters frolicked and played as Marvel's Mightiest.

A runaway space ship brings "Trull the Inhuman" to earth. Trull, a life essence that can inhabit metallic bodies, leaves his wrecked space craft and wanders about Africa. He soon comes upon a construction site and takes over the form of a giant steam shovel. As the workmen try to start up the giant machine, it begins to move under its own will and addresses the

Marek is also into doing new versions of more traditional monsters, like Dr. Jekyll and his less-than-better half, Mr. Hyde. This busy, explosive cover appeared on SUPERNATURAL THRILLERS #4, June, 1973, and, while it will never win any awards for subtlety, it certainly makes the story perfectly clear for comic book readers.



humans. The machine intrudes itself as Trull and tells the puny humans of his intentions on earth. He will wage war against the people of the earth and conquer them! A human is the group punics and runs to the forest with Trull. The forest is a path, only to be saved by the "milkpot" of the story. Eventually, both are captured by Trull. The alien in his steam shovel grise catches at the cornered couple with murder on his mind. Trull's creature is blocked by an elephant that the humans have shot. The elephant shows the alien and elephant ram each other again and again. Finally, the metal of the steam shovel begins to bend and the steam cylinder cracks open. The shovel slows down and grinds to a halt. From its wrecked interior emerges Trull, weakened by the fight. The alien is dead. Trull is the victor and it will take years before Trull the Inhuman regain the power he has lost.

## DREAM DEMONS

Nightmares bring Jim Griffin to the office of Doctor Allen Brown. Jim relates dreams that are being abductured by strange ribbon-like creatures. These creatures are telling him that he is not human, that he must learn how to be human. When he realizes that these creatures do exist as the "Threat From the Fifth Dimension," they tell him that he must believe that they exist, for that these creatures do not want humans to believe in their existence, for this would allow them to come to earth from their dimension. The good doctor tries to tell Jim that these creatures are merely figments of his imagination, that ribbon creatures do not exist and that there is no Fifth Dimension (except on the radio). Jim responds, "I just refuse to trust his physics and science," and that the ribbon creatures in his dreams do exist. As he begins to go on, Doctor Brown's shape begins to ripple and solidify. Jim realizes that the creatures are ribbon creatures from the Fifth Dimension. This creature turns to its former patient and tells him that once he stops believing, the Fifth Dimension will be gone. Jim responds, "I am a good person," and tells the creature that he will not allow it to happen. With this, the creature disappears. Remaining alone in an empty office, Jim realizes that he must believe in his belief in the other dimension. How

A paraphrasing of an old cliché says that "one good monster comic deserves another." The theory being that if you develop a good monster and put it into a comic, it will sell—thus opening the field for other good comic monsters.

Unfortunately, none of that rather sound economic logic explains the old *Timely/Marvel/Atlas* comic monsters. All of them were rotten—and that's being kind. Yai they just went on and on and on. If we didn't know better, we'd swear someone was actually reading the stuff.

Be that as it was, Marvel recently has had the audacity to start reprinting the old stuff. Big time comic freak Jeffrey H. Wasserman zeros in on some of those horrors for all you eager TMT monster freaks.

# MARVEL'S MIGHTIEST MONSTERS

BY JEFFREY H. WASSERMAN



This brand-new, semi-well-drawn cover graced VAULT OF EVIL 7 for November, 1973. Unfortunately, the only thing the cover contained was four old Marvel monster reprints. As usual, the monsters had unpronounceable monikers.

does he do this? Simple! He tries to sell his story to Marvel Comics!

Half a world away, Pacific natives and the U.S. Navy are horrified by a giant crab that plagues the area. The huge brownish crustacean is quickly dubbed "Tilano" (Spanish for "devil") because of its association with the giant ape Tilano of South American legend. The eggs of this crab are so toxic that the Navy sends down a bathysphere into the murky deeps to investigate. The two sailors in it report that all is calm beneath the water's surface, until they realize that their bathysphere has become a trap. They try to escape, but the crab's giant pincers close in on them, and then slap at the bathysphere with a huge claw. Luckily, the two sailors came supplied with diving gear and escape with their lives. Back on board their submarine, the duo hit up on an idea to stop Tilano. They decide to use the giant crab's own yellow to attract the great crab's attention as Tilano rushes the Navy ship as soon as it

submerges. At full speed ahead, the submarine races to the north Pacific with Titano close behind. Hours later, the sub approaches a glacier with no intention of changing course until the last possible second. When this moment arrives, the Navy sub makes a sharp turn. Titano, who is without the precision equipment that the sub has, slams into the ice floe, bringing tons of ice down upon him. Having Titano

sealed within the glacier forever, the submarine sails for warmer waters. "Fer cryin' out loud!" moans Joe Carter. "I Found the Things From Nowhere!" Joe bends down to the front of the television set again. The picture had faded out during a baseball game and a half-hour of adjusting wires and tubes in the set's interior have brought no results. Joe tries again, and this time gets a picture. But...it is not the ball game! It is the blurred images of some sort of science-fiction

More traditional monsters fought in **THE FRANKENSTEIN MONSTER** #6, January, 1974, when the much-maligned monster met up with Count Dracula in a story penned by Gary Friedrich and drawn by John Buscema.



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stations, but the movie continues. Considering the television listings in the paper and asking a friend to turn on his own set fails to clarify things. A science-fiction movie is not supposed to be on at this time! To make matters worse, Joe's friend could not find that program anywhere, so the director tries to make out what's happening on the screen. The images are still blurred, so Joe taps the set's side. Almost immediately, the sound comes in. It is a strange voice that tells of strange creatures invading its homeland. Thousands are being mercilessly slaughtered and their defenses breaking down. Joe draws closer to the set and leaps back when the voice cries out for help! He quickly opens up the back of the set again. He has to adjust the tubes in order to get a clear picture. Switching the set on again, all Joe gets is the ball game in disgust, he turns off the set. He believed the transmission came from another planet. An entire race had just died out, and Joe could not prove it to anyone. Joe's house grows quiet, except for the minuscule noises of two ant armies warring just outside of his living room window; two ant armies which Joe's television set had somehow picked up instead of the ball game.

#### ANTI-COMMIE COMIC

In "Fin Fang Foom," the father of two sons in Nationalist China is divided in his emotions. His older son has decided to join the army and fight the communists, but the younger one (Lin Chow, by name) has disowned the family by not enlisting. In order to prove his father wrong, Lin sails to the communist mainland. He fights his way through communist barriers into a town and finds the gigantic orange dragon Fin Fang Foom. The "legendary creature" is dead to the world; asleep in a coma. Lin applies some ancient herbs to the lips of the dragon and the monster rouses itself from its comatose sleep. Fin Fang Foom, up on his Emily Post, thanks the mortal for reviving him. Lin, instead of accepting the monster's gratitude, tells the dragon that since he has seen what Fin Fang Foom is really like, he is going to put him back to sleep. Realizing that Lin Chow is the only human being who knows how to put him back into his coma, Fin Fang Foom rushes after him. Lin runs to the surface with the mighty dragon in close pursuit. By jeep and horseback, Lin leads Fin Fang Foom through various communist military installations. At each installation, the awakened dragon nearly captures the human who has both revived and destroyed him. In the end, Lin tricks the behemoth into smashing many communist armaments, scattering the communist armies, and ripping up the Great Wall of China (and using it as a whip). Lin suddenly doubles back to the dragon's tomb. There, Fin Fang Foom lashes out with his huge fists at the cornered Lin Chow. Instead of being crushed, Lin disintegrates into thousands of fragmented mirrors. The creature had crushed not Lin, but his reflection in a mirror. From another part of the tomb, Lin rushes out with some more ancient herbs. These plants he draws across Fin Fang Foom's lips, putting the dragon back into his coma. In the darkness, Lin returns to Nationalist China and finds his father proud of the deed he has done.

#### EYES OF OROGO

In New York's Central Park, kindly old Mister Carstairs remains quietly on his bench while crowds of frightened people run from an invading alien robot. "Orogel! The Nightglimmers from Outer Space!" turns towards the fleeing crowd. At a height of 180 feet, Orogel's one gigantic eye stares at the shocked mob. When they stop running, he slowly lifts the earthings about his plan to enslave all of the humans on the planet. Some of the crowd cower at the thought, but Orogel has the means to back up his plans. His crowd eye grows brighter and suddenly the crowd quakes and falls under his hypnotic spell. He orders them to board the nearest space ship for deportation to his own planet. Mister Carstairs, having decided that he's heard enough, picks himself up and approaches the robot Orogel. The giant alien robot puzzles over the little man. Mister

Carstairs challenges the invader to hypnotize him. Orogel, being a betting man (robot?), agrees at Mister Carstairs, but the old man only asks the robot what's keeping him. Orogel steps up his hypnotic power but Mister Carstairs is still unimpressed and unaffected. Higher and higher he increases his hypnotic power until flashes of electrical sparks fly from his metal dome. Explosions roar from Orogel's interiors and the metallic behemoth collapses at Mister Carstairs's feet. The crowd rushes to the old man, slapping him on the back and congratulating him for defeating the monster. A reporter steps up to Mister Carstairs and asks how he managed to destroy the invader. "It was the one thing Orogel hadn't counted on," replied Mister Carstairs. "You see, gentlemen, I am totally blind! There was no way he could hypnotize me!"

Poor Howie! He is always being belittled by his fellow lab technicians and has reason to doubt that his girlfriend really loves him. You see, Howie is a dreamer. Since he is rather short and not so good-looking, Howie retreats into the fantasy world of comic books. There he finds heroes whom he could hope and dream to be. One particular night, Howie finds himself all alone in one of the labs, dreaming of the powerful comic monster "Brutal!" "Brutal!" (as you may have guessed) is the title of this particular monster tale. Now anyone can tell you that when you are in a laboratory with many atomic reactors, you should always be alert. You should be careful so as not to trip over something like a pencil and fall against one of the atomic smelters. But then again, Howie is daydreaming. Bumping against one of the machines, Howie is bombarded by radiation. Instantly, he fleshes out and begins to grow orange hair all over his body. When the transformation is complete, Howie has become his idol, the



THE LIVING MUMMY starred an unusually muscular mummy in a tale called "The Revenger of the Undying," which is a different, if clumsier version of the "Revenger of the Dead" or "The Revenger of the Living Dead."

monstrous Brutal! Howie smashes out of his lab and is fired upon by the police. Soon, even the army is after him at full strength. Howie desperately runs to his girlfriend Anne's home for protection, but finds that she believes he killed the man she loved at the lab. Howie finds out to his surprise that she really does love him and rushes back to his lab. There he quickly activates the reactor again and bathes himself in its rays. When the police rush in, searching for Brutal, they only find Howie holding Anne in his arms. The two of them have found happiness.

#### PROF. MUNCH'S MONSTER

Tucked away in the Alps, Professor Munch is angered that his colleagues have overlooked his scientific achievements. And so, the mad scientist retreats to his laboratory to create a creature of revenge. "The Thing Called IT" slowly takes shape on Munch's surgical tables. After dozens of trials, IT rises from the table and takes its first step. The professor is overjoyed just to see IT falter and dies. The disappointed scientist then dumps the



DEAD OF NIGHT— not to be in any way confused with the excellent British horror flick of 1946— was another Marvel spinoff in the E.C. vein. Here a haunted house visitor is attacked by an eerie inhabitant in DEAD OF NIGHT #1, December, 1953.

giant humanoid into a nearby swamp, only to find that the swamp provides the missing element that IT needed to live. IT pulls itself from the swamp and approaches its master. Joyously, Professor Munch orders his creation to destroy those who have ignored his genius. The mad covered humanoid tells Munch that having been blessed with life himself, he cannot take other lives. Munch decides that he will commit the murders himself, but that he will kill his creation first. The professor rallies the townspeople to his cause, telling them that IT is a murderous monster. IT meekly tries to persuade the people that he is not violent, but they will not listen. Retreating to his creator's castle, IT is set upon by Munch who is armed with sticks of dynamite. Munch rushes toward his creation, but IT steps out of the way and Munch goes sailing over the castle's embattlements. IT looks at his creator's lifeless body, regretting that his master has lost the blessing of life. As the townspeople catch up to the giant humanoid, a lightning bolt strikes both creator and creation. When the smoke clears, IT is dead and Munch is alive. However, it is a very different Munch that now lives. In some strange way, the lightning drove IT's mind into Munch's dead body and breathed life into the human form. Happy to be now human, IT swears that he will use his new body only to benefit mankind.

#### MARVEL FISHSTORY

Meanwhile, back at the ranch, "Titan, the Amphibian from Atlantis" slowly rises out of the New York harbor. His gigantic proportions dwarf all the ships in the bay. The orange and scaled monster roams through the city, creating panic and destruction. In Times Square, Titan addresses the people. He tells them that his underwater race of amphibians are running out of room and that they intend to conquer the surface world. But first, they need information on earth's defenses. For this knowledge, the amphibians will give untold riches. The people stare at each other. Would any of them betray the human sky? Suddenly, a man cries out from a skyscraper, telling Titan that he will take the amphibians up on their offer. Titan rushes to the man as the crowd tries to kill their betrayer. They enter his office, but find him out on the window ledge waiting for IT. IT slowly takes shape and succeeds in silencing the man when he is saved from them by Titan. The amphibian tells the man that the treasures will be given only for useful information and that death awaits him if he cannot help their

invasion. The man agrees to the terms and is taken by Titan to the underwater kingdom of the amphibians. In years to come, mankind mobilizes for the invasion and forgets all its petty disagreements, never knowing that their "betrayer" lied to the amphibians. The man told the sea creatures that mankind has overwhelming weapons at their call and could easily repulse any invasion. The amphibians are stunned! They expected the man to aid them and instead they find him telling them that their war with the humans will fail. Realizing that the man knows he faces death, they believe his lies. Although mankind believes him to be their traitor, the man has, unbeknownst to all, become a modern martyr.

Many other monsters appeared with the ones mentioned here. With half of their names sounding like the backfire of an old motorcycle and the other half like a man choking, these mighty monsters flourished in Marvel's early magazines. Today, they are still popular as reprints in Marvel's color and black-and-white comics. Along with these odd favorite comics, Marvel is also busy printing the merry adventures of the Frankenstein Monster, Dracula and the Werewolf. To be sure, Marvel's Mightiest Monsters are still on the move!

Like many of Marvel's versions of standard monsters, the Werewolf looks like he's been devoted much of his time to bodybuilding. WEREWOLF BY NIGHT is yet another of Marvel's attempts to transplant catallined monsters to comic book pages.









Well, it was bound to happen sooner or later: political corruption, bad karma and a full moon literally conspired to turn a right-wing reporter into a werewolf and create yet another nice mess for an already embarrassed administration. Former child star Dean Stockwell plays the Lat-belling lycanthrope.

Washington, D.C., the White Collar Crime & Conspiracy Capitol of the World, has more problems in store for it than were ever dreamed of—not even Nixon's wildest flights of fancy. It seems that a lycanthrope is loose in the White House, and it all happens in Milton Ginsberg's **THE WEREWOLF OF WASHINGTON**, a satirical horror film previewed here by TMT Media Editor and freelance wolfbane dealer R. Allen Leider...

**T**he Monster Times has the proud distinction of being the first publication to bring to all its readers a sneak preview of the world's first political satire horror film, **THE WEREWOLF OF WASHINGTON**. Before we begin, however, we at TMT want to squelch certain scurrilous rumors that have been circulating about this film. Let's make this perfectly clear: **WEREWOLF OF WASHINGTON** was produced by a fine team of monster-type people and is not to be confused with any film taken at the Watergate Hotel. Nor is the film an edited version of any major political figure's home movies. We know how easy it is to start these gossip things and we just want to set the record straight.

Our lycanthropic legend opens in Budapest, Hungary, where our hero, Jack Whittier (Dean Stockwell), is a journalist and member of the Washington Press Corps. (It is a known fact that newsmen make the best monsters.) Jack is recalled to Washington by the President and decides to take his French-Rumanian mistress with him. Together they brave the hazards of the Carpathian mountains to get to the airfield. Now, as any well-informed Transylvanian will tell you, the Carpathians are treacherous and the roads haven't been repaved since the year Vlad Dracula left public service and started to stick people for free drinks. So Jack and his friend rack up the car in a ditch and are forced to go the rest of the way on foot through the dark, forbidding Transylvania forests. **FACT**: Nine times out of ten, a person walking alone in the Transylvanian forests will come upon a band of Hollywood gypsies and will be outstared, tormented by an anti-administration publisher, a revolutionary hippie organizer, and others ... all women. It might be well to note here that a few unknown reason both vampires and werewolves seem to be hopelessly chauvinistic

bitten by a werewolf ... and Jack proves no exception. Jack survives with the aid of a Curad and some iodine and returns to Washington with his mistress ... and the hairy curse.

#### RIGHT-WING WEREWOLF

Once he is back in Washington, some interesting facts about Jack come to light. The President thinks Jack was banished to the wilds of Budapest because of his pro-administration views, something his liberal newspaper frowned upon. The reality of the situation is that Jack left the USA to get out of an embarrassing romance with ... the President's daughter. Unsuspecting, the President asks Jack to become his press aide for the upcoming elections. Jack accepts and proceeds to go about his business at parties, meetings and fund-raising dinners. Curiously, a mysterious killer is also making the political rounds, leaving a mangled trail of broken corpses behind as unwanted campaign contributions.

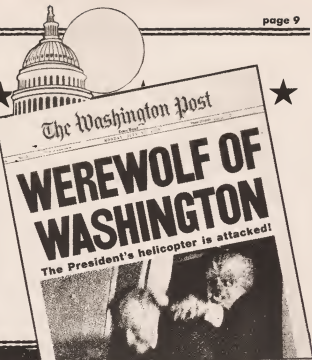
The first victim is the wife of a Supreme



Most monsters are anti-establishment—in fact, they're generally anti-everything—by nature. But not the **WEREWOLF OF WASHINGTON**. If your heart isn't in this country, there's a good chance this patriotic lycanthrope will try to tear it out by the roots.

in their attitude towards their victims. That subject might be worth someone's investigation at some later date.

Anyway, back in the burling, Jack realizes that he is the furry fiend but when he tries to explain to the President he is laughed at. The President is having too much fun letting the Attorney General blame the administration's political enemies for the rash of murders (sound familiar?). Jack is sent to the White House psychiatrist instead. The shrink, played by Michael Dunn (in his last film role), is busy not only with his duties keeping the brains of the nation kink-free, but is also



A satirical shooter, **WEREWOLF OF WASHINGTON** was written and directed by Milton Ginsberg, an independent film-maker who shored some controversy a few years back with **COILING AGAIN**, an experimental feature about a school strike played by Rip Torn. **WEREWOLF** has its own shrink, Dr. Kiss, played by the late Michael Dunn.

room of the White House? Or the Presidential bowling alley, with his hairy finger still stuck in his AMP ten-pound ball? Or, worse, the Pentagon's top secret war room? Times are tough all around for the President and the last thing he needs are headlines like **WEREWOLF LOOSE IN THE WHITE HOUSE**, which appear in the morning papers. Who's afraid of Virginia Werewolf? The President is ... but he needs Jack for his campaign, so he insists on Jack accompanying him on a critical mission to bring the Chinese foreign minister to the White House. Jack gets the full moon blues again in a hilarious scene that fittingly concludes this unique film.

The people at Diplomat pictures, who produced this film, show promise at being in on a new wave of horror films. Writer-director Milton Ginsberg has taken the headlines and a lot of imagination and transformed them into a ghoulish stew of comedy and horror with a satiric twist that makes one wonder how much imagination reality is in the picture and how much "secret stuff" may be leaking out. Bob Olanowich's werewolf make-up is a bit different from the standard fuzzy mask usually worn for such occasions, and Dean Stockwell, who's obviously been practicing his canine instincts, turns in a fine performance. Biff McGuire's President is not based on you know who, but is a conglomerate character he created with Ginsberg to spoof all heads of state ... at least, that's what everyone told us. The rest of the cast of newcomers perform adequately in their roles, and special note must be made again of the late Michael Dunn's demonic Dr. Kiss.

Well photographed in color in a semi-documentary style, the film will fit every monster lover with 90 minutes of chills and laughs. It is also gratifying to note that we are approaching a period when some monster films are being produced as vehicles to express opinions and not just as amusements. More on this trend in future issues of TMT. For now, just relax under the full moon, scratch your ears, adjust your Sergeant's tie collars and wait for the **WEREWOLF OF WASHINGTON** to skulk into your neighborhood. It's a treat.

**WEREWOLF OF WASHINGTON** (1972) Diplomat Pictures. Running time: 90 min. Written and directed by Milton Ginsberg. Starring Dean Stockwell, Biff McGuire, Clinton James, James Earl Ray, Jack Palance, Michael Dunn, Barbara Spiegel, Stephen Cheng.

building a Frankenstein monster. I guess everyone needs a hobby, even a man like Dr. Kiss.

#### BAD MOON RISING

The full moon no bawlers over the Washington skyline and the howling of ... something ... is heard. The city is paralyzed with fear (even more than usual as citizens are on the lookout for the werewolf). Jack's transformations are becoming more frequent now as election day approaches. It is also becoming harder for him to hide. I mean, where does a werewolf hide ... in the Executive Wash-

A Profile of the Late  
Bruce Lee

# Fists of Fury

BY VIVE ANDINO  
and YIN HO

**B**ruce Lee was born Lee Jung Fan on the 23rd of November, 1940 in San Francisco in the midst of a tour his parents were taking in conjunction with a Chinese opera company. Prior to Bruce's sixth birthday, he and his parents returned to Hong Kong where, upon reaching the ripe old age of six, Lee began acting in Asian films.



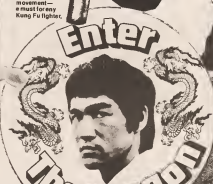
The "Little Dragon Lee" prepares high-kicking fast footwork to do the death duty in a scene from one of his many action-packed martial arts epics.

Bruce was a combative kid, winning a reputation as a mischievous, rebellious youth by constantly getting into spontaneous street fights and brawls. While still a youngster, Bruce changed his name to Hsiao Lung ("The Little Dragon") or Lee Siao Lung ("The Little Dragon Lee"), a sobriquet that certainly fit him. Realizing that Bruce's streetfighting techniques were too undisputed to protect the small-statured youth, his father enrolled him in a local Martial Arts school, where the "Little Dragon" studied the Wing Chun Kuen technique under the tutelage of instructor Yip Man.

#### MARTIAL ARTIST

At 18, Bruce returned to the United States to further his education, first by attending the Edison Technical School in 1960 and later enrolling at the University of Washington in Seattle (1961-1964), graduating with a Master's Degree in

Even the late, great Bruce Lee had to resort to the use of man-made weapons when the going went tough. Though he could handle his costume might, lack the technical splendor of Bruce when he either tore his pants or lost a shoe, plenty of weapons were most handy for King Fu fighter.



This emblem was distributed by Warner Bros. to promote DRAGON, Bruce's biggest budgeted Kung Fu flick, in which he co-starred with American actors John Saxon and Karl.

Though Kung Fu superstar Bruce Lee died before reaching the age of 33—and at the pinnacle of his career—he has left a deep, indelible mark on millions of martial arts fans all over the world via a handful of fast-paced action films. Here to tell the Bruce Lee story are two loyal Lee fans, Vive Andino and Yin Ho. Yvonne writes and publishes an adventure-oriented fanzine called QALIDOSKOPE.

Rather than being in over his head, Bruce appears to be over the heads of this gang of evil adversaries in this previous discussion for 1973's DRAGON. Bruce is the most popular of the line, a martial arts hero who is a limp before he takes.



A modest Bruce Lee appeared as "Kato," the Green Hornet's eagle understudy, in the GREEN HORNET's interview of the '60s. Bruce was discovered at a karate tournament, and asked by the series' producers to make the role his own. He did so by taking his own style of martial arts to the screen, a style that helped launch an entire new genre, strongly carried by his premature death.

Philosophy. Although the philosophically bent Bruce hailed from a well-heeled family, he insisted on working his way through college, earning his daily bread by teaching Kung Fu and even opening his own schools. In 1966 Bruce was spotted at a karate tournament and offered the role of Kato on the GREEN HORNET television series, where American audiences

watched Lee's unusual martial arts skills with awe and fascination. By that time, Bruce had even developed his own martial arts variation, which he called Jeet Kune Do.

In 1969 Bruce made his American film debut opposite James Garner in MARLOWE, in which he played a deadly villain. Two years later, he appeared in an episode of the LONGSTREET television series, where he traded kicks with series star James Franciose. Soon after that, Bruce was called back to Hong Kong by Kung Fu filmmaker Raymond Chow and made several Hong Kong TV appearances immediately following his return. Soon he became involved in several martial arts film projects.

Bruce's first film was entitled BIG BOSS, released in America under the title

Bruce was all smiles during this brief behind-the-scenes look at his Kung Fu activities. In addition to being an excellent film and stage martial artist, Bruce was developing into a first-rate director as well, before his untimely death ended his career. Though gone, Bruce lives on in the hearts of his fans all over the world.

FISTS OF FURY. Confidently enough, Bruce's second punch & kick film was alternately titled FISTS OF FURY, THE IRON HAND and THE INTERCEPTING FISTS, but none it was imported to our shores it became THE CHINESE CONNECTION. Bruce not only starred but produced and directed his next martial arts outing, titled WAY OF THE DRAGON in America and ENTER THE DRAGON in Asia. His last completed film, in which he co-starred with John Saxon and Jim Kelly, was ENTER THE DRAGON (American title), previously called THE DEADLY THIRDS, and was produced by Warner Brothers. Production on the unfinished film GAME OF DEATH, again directed, and also written by, Lee, was

HEY, GANG! NOW YOU CAN GET AN OFFICIAL MONSTER TIMES' BRUCE LEE POSTER!



Get it! \$2.95 for postage and handling to The Monster Times Bookstore, P.O. Box 199, Old Chelsea Station, New York, N.Y. 10011 for this fantastic-LEE beautiful 17x22 inch color Bruce "Son of the Dragon" LEE Poster.

hailed by his mysterious and premature death on July 20th, 1973.

#### SEMIOSUS

Bruce Lee took his work seriously, both his martial arts pursuits and his film labors. A sensible, sensible young man, Bruce's attitude to his sudden stardom was level-headed and healthy, as is evidenced by comments by Bruce that were quoted in the December issue of FILMS ILLUSTRATED. "Sure, money is important in providing for my family," Bruce maintained, "but I don't everything. I don't drink or smoke and as for gambling I don't believe in putting something for nothing. The important thing is that I am personally satisfied with my work." Bruce's vital attitude towards his work comes through in all his films.

Bruce Lee was not yet 33 when he died. His death robbed Kung Fu fans all over the world of their favorite star, a man not only adept at defeating villains through clever use of his lightning-fast fists and feet, but a multi-talented filmmaker who could act, write and direct as well as battle brawlers bigger and badder than himself. Though Bruce is gone, he will never be forgotten by his millions of fans, and, sad to say, fans. The "Little Dragon" lives!

Bruce Lee was one of the most of many young men who fought the war.



#### NEWSPAPER CARD

Bruce Lee Club - etc.  
in memory of our "Little Dragon Lee"  
this is to certify that  
Larry Brill of Manhattan  
is our member  
QALIDOSKOPE BOX 412, COOPER ST., N.Y. 10033  
This card entitles holder to all privileges.

You can become a member in good standing at the Bruce Lee Club - essentially anyone who is a fan of the Bruce Lee Club. You can become a member in good standing at the Bruce Lee Club - essentially anyone who is a fan of the Bruce Lee Club. You can become a member in good standing at the Bruce Lee Club - essentially anyone who is a fan of the Bruce Lee Club.









## THE MAKING OF...

## HIGH ADVENTURE

Besides being a TMT contributor of no small renown, Mark Evanier writes funnybooks. He writes all kinds of funny books—like THE BEAGLE BOYS, CHARLIE GHAN AND THE CHAN CLAN, THE ROAD RUNNER and SUPER-GOOF. Every once in a great while, however, Evanier goes off and writes some serious stuff. Here he tells how he scripted and produced HIGH ADVENTURE comix. Which was a high adventure in itself, we're sure.

Underground comix ain't what they used to be.

Not so long ago, they were a new, surging outlet for the more creatively warped—mostly young, irreverent offspring of this Visual Age of ours. They wanted to create comix—but not the kind that go forth into the world under the Comics Code regalia. Those comix, the products of the major publishers, have to appeal to a specified, pre-sweetened market and must be approved by the Comics Code censorship board. After all, there is always the danger of something being said.

That, in twenty-five words or more, is how underground comix came to exist. How they grew into a sprawling industry is another story, entirely—one having to do with cult followings, articles in national magazines, college audiences, Crumb and Shelton, sick humor and, most notably, a goodly number of consumers who found, conventional comic books to be strikingly devoid of imagination and scope.

Not that all underground comix are imaginative or even entertaining—as the field grew, the uncreatively warped joined in and flooded the meager underground outlets with a shoddy output that, all too often, substituted disgust and grossness for ability. But if you apply a modicum of discernment and rummage through your neighborhood Adults Only comic rack, you'll find an ample supply of quality reading matter—providing you have a palate for the different and daring.

One new underground that you may find wild, I hope, be classed with the more elite. High Adventure says the logo and its creators have attempted to do something rather unlike the current offerings of the

major publishers. The editor and head writer is Yours Truly and filtering modesty prevents me from quoting more than one of the compliments received, thus far: "Refreshing and innovative," said one employee of a well known comics house. Of course, we've gotten negative reviews, as well. The columnist for a leading advice said that I would have been laughed out of D.C. and Marvel, had I gone to them with High Adventure's scripts. He apparently missed the point of the whole venture; we weren't trying to emulate the kind of material published by D.C. or Marvel, both companies with which I've been associated. High Adventure is an alternative.



LORD SABRE, the author warns us, is a sword & sorcery strip for people who hate sword & sorcery strips. The satirical story—about an oppressed office drudge given to heroic fantasies—was penned by Mark and illustrated by Stephen Leialoha and John Pound.

Bob Kline, a talented fanfare veteran, had a painting done years ago of a bearded futuristic hunter—a dinosaur slayer. You'll find it reproduced in the Robert Kline Portfolio (ad elsewhere) along with other reptilian creatures that Bob renders so magnificently. The painting—of the kind of strip that Bob wished to tackle—doated with a science-fantastic idea that had been ricocheting around my hollow cranium for many months. I named him the

BY MARK EVANIER



D.C. ink artist Mike Royer took a great leap forward by drawing and writing ANNIKI, a strip about a scantily-clad superheroin appearing in HIGH ADVENTURE

STALKER and scripted the first installment in a serial which, we hope, shows Bob's abundant talents off to full advantage. Chapter one is groundwork and nothing within is quite what it seems. Chapters two and onward will follow when Bob completes his design work for the Saturday morn'g "Star Trek." In a different vein, Bob illustrated NIMBUS, a short which serves to introduce the title character—master of a space colony of lovely and pulchritudinous maidens.

Mike Royer is usually associated with the inkwork of Jack Kirby's D.C. books, an assignment which often eclipses his own, sick artwork. What Mike wanted to do was ANNIKI, the story of a fearless (and bra-less) young beauty, inspired by the legends of Kalevala. Mike has asked me to collaborate on the script but I became ensnared in deadlines on the funny animal comix I write. It was just as well—solo, Mike created a powerful graphic story, steeped in legend and witchcraft.

## SABRE &amp; SORCERY

In another heroic vein, Stephen Leialoha wanted to draw a story of sword-and-sorcery—a genre that I've never been able

to cultivate any taste for whatsoever. I am still on page three of the first Conan book—and that's just the table of contents. So I resolved to write a sword-and-sorcery story for those folks who, like me, are none too thrilled by barbarians. If you love sword-and-sorcery, you'll love LORD SABRE and, hopefully, vice versa. Leialoha is a relative newcomer who boasts a fresh, bold style that, I predict here and now, will take him far. For the inkwork, we enlisted the aid of John Pound, a wonderfully versatile underground artist, whose works have highlighted Death Rattle, among other publications. Like all our artists, John is another destined for the artists' equivalent of Hollywood stardom.

HIGH ADVENTURE is published by Krupp Comix Works, P.O. Box 5699, Milwaukee, Wis. 53211. Check out your local underground rack or send the folks at Krupp fifty cents—plus 15¢ postage—plus a statement that you are over eighteen. I'll be glad you did.

HIGH ADVENTURE sports this rugged warpage cover and is available for 50 cents plus 15 cents postage from Krupp Comix Works—but you gotta be over 18 to buy it because of its sex, calix, violence and other adult-type trappings.



"The

# Beast

From  
20,000  
Fathoms







# The Monster Scene

In keeping with the current revival of things macabre, all the eerie ephemera that's been appearing lately in places where madmen normally fear to tread will be duly reported in this irregular column. THE MONSTER SCENE... brought to you by your friendly fiends-in-the-field at TMT. (... listen for the sound of applause).



## MIRROR MONSTER

This image-conscious creature appeared in an ad for Wyde & Associates in the November 1973 edition of MILLIMETER, "The Magazine For And About Film And Video Tape People." A new New York-based monthly film industry journal, MILLIMETER is currently up to its 5th issue and, while it discusses little about horror films, is worth a look for those interested in inside trade information and in the more technical aspects of filmmaking, like special effects and animation techniques. For the rest of us horror freaks, at least as of this writing, the above mirror monster will have to suffice.



## ELY'S COMING

Rugged thespians helping to lend the title role in George Pal's DOC SAVAGE... THE MAN OF BRONZE can shake their aspirations, because Warner Bros. has found their man. Ron Ely, young veteran of many an action film, has been selected to play the superhuman crime-fighter. Standing 6'5" and weighing in at a muscular 250 lbs., Ely impressed Pal, director Michael Anderson and top Warner Bros. execs with his adept acting abilities and athletic skills. After interviewing hundreds of unknowns and conducting a score of screen tests, Warners finally gave up on finding a new name for the Doc Savage part.

## DRAC'S BACK



A new stage version of DRACULA, penned by director Clive Johnson, has been enjoying a quietly successful run at Fun City's Royal Playhouse at 219 Second Avenue. A complete cast of seven skulls about the small Royal Playhouse stage every Friday and Saturday evening end, though the

Cosmi himself appears but briefly in the course of the eerie proceedings, the play opened to good notices from those New York critics who've seen it. Admission is only two dollars. For further info about The Grand Vampire's latest resurrection, call the Royal Playhouse at GR 5-9547.

NESTLÉ'S

# Quik



SPOOK GROUP  
Collection  
on envelopes inside.  
Collect all  
32 Gussome  
Ghouls.

SPOOK GROUP



SCREAMER

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THE ANGRY GROWL

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COLUMBIA

## IMITATION SPOOKS

In a cheap, shoddy attempt to cash in on the current creature craze that's all the rage these days, Nestlé's is now including "Spook Group" sketches on their imitation milk-fleming product packets. On a box containing 10 imitation Strawberry milk mixes, an androgynous, green-faced, imitation vampire (identified as "Countess Vampire"), drawn in imitation Yellow Submarine style, urges young consumers to collect "all 32 Gussome Ghouls," which, if you stop to figure it out, means you have to buy at least four boxes of Nestlé's Quik to get the whole set. Now, don't run out and

think you're gonna get 10 separate cards depicting the various Gussome Ghouls (like The Mummy, The Angry Gnome and the rest). No, the ghouls are printed on the packets themselves and are guaranteed to wrinkle when you handle them. But that's okay, really, since they're not worth collecting anyway. Nestlé's would be better off bringing back their faithful life of yore, Farfali—a peach who, like Leslie, Rin Tin Tin and Buster Brown's Top, warmed his way into the collective unconscious of all who grew up in the '50s.

## This week Channel 7 proves again that it's not nice to fool with Mother Nature.



It's Monster Week on the 4:30 movie. ⑦

Monday: 'Return Of The Giant Monsters'  
Tuesday: 'Godzilla Vs. The Thing'  
Wednesday: 'Monster From The Prehistoric Planet'  
Thursday: 'Frankenstein Conquers The World'  
Friday: 'War Of The Monsters'

## MONSTER WEEK

ABC-TV (Channel 7, New York) officially designated the week of January 6th through the 11th, 1974, as 'Monster Week.' For five consecutive days, they screened a different Japanese monster movie at 4:30 p.m. and handled the fright films' appearances with these clever edicts placed in TV GUIDE. In fact, the daily ads were usually better than the popular but less than classic monster movies they were hawked, flicks like the enterprisingly terrible FRANKENSTEIN CONQUERS THE WORLD. Still, it's not every week that you can tune in to the adventures of such out-sized superstars as Godzilla, Rodan, Gamera, Baragon, Mothra and others of their monstrous menagerie in the short span of 5 days. It's certainly a boon to serious students of the Japanese Monster Film to be treated to a mini-retrospective that they don't

even have to venture out-of-doors to see! And many true believers of the Japanese Monster Film are loath to journey streetwards for fear of running into a lumbering behemoth tired of tearing down Tokyo and anxious to start some earth-shaking here). But Japanese monster freaks are certainly legion. In fact, today there are so many pro and ardent scholars devoted to examining every phase of the cinema—no matter how loud or obscure (like most, the better, it would sometimes seem)—that it isn't surprising to find a large number like studying Japanese monsters like Godzilla and Rodan.

And who knows but that one of these weeks some TV station will even run a retrospective of—Godzilla!—real film classics. Well, we can night-mare, can't we?

## Which came first, Godzilla or the egg?

Today on the 4:30 movie. ⑦  
See 'Godzilla Vs. The Thing'

Today will be clear and sunny with occasional monsters.

Today on the 4:30 movie. ⑦  
Watch 'Monster From The Prehistoric Planet'

Even bad guys have bad days.

Today on the 4:30 movie. ⑦  
See 'Frankenstein Conquers The World' starring Nick Adams.

But he can't eat just one.

Today on the 4:30 movie. ⑦  
See 'The War Of The Monsters'





The general formula found in these movies is particularly interesting, even, when contrasted with conventional horror cinema, a bit grotesque. In Mexico the biggest heroes are their wrestlers, many of whom don colorful masks and costumes which often cause our own Batman and Superman to look drab by comparison. It is not surprising, therefore, that these individuals have been exploited on the screen even more than they have on the

# ATTACK OF THE MEXICAN MONSTERS!

tormenters only scoff and jeer as the seed of America's own crop of fantasy

After seeing these two scenes the audience is understandably confused. Has someone, it asks itself, inserted the wrong

reel in the film? The incredible incongruity of the spectacle in front of it would seem to indicate this. And if not, what has this athletic brawl to do with vampires? The answer is plenty — plenty, that is, if you are at all familiar with the curious and not very well-known phenomenon of the wrestling/horror genre of monster films (which, to my knowledge, is a combination

mat, and often in horror films. Santo, who has been wrestling for over thirty years and has become a living legend, has appeared in more of these films than anyone else. His character is that of a heroic, rather stoic crime-fighter who spends all of his time out of the ring aiding the police who contact him over a specially designed television monitor in his dressing room.

from BRING ME

1000

Arturo Aranda, Gina Velez, Roberto Canelo. Mad Doctor inserts Gonile's brain into

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[illegible][illegible]

The most difficulty in viewing any of these pictures is the dubbing, which renders even the most serious of them comedy-like. **THE BRAINIAC** is particularly marred and is a laugh riot throughout. The plot deserves some attention.

In 1961 Baron Blotious of Estera (Abel Salazar) is tried before a tribunal of the Holy Inquisition for horrible crimes he has committed against his fellow men. At the time he is burned at the stake though, he utters a vow that to his accusers he will return come next year. He does appear.

brain cavity of its victims, he begins a systematic search for all the descendants of his exterminators. Luckily, the young hero of the film discovers the Baron's secret when he stumbles upon the monster's grisly collection of human brains which he keeps in a trunk and which he frequently attacks hungrily with a spoon. The police arrive, just happening to be armed with flame throwers, and destroy the Baron for good!

Perhaps the only thing an English speaking audience can hope to extract from these features is a feeling, though admittedly hard to grasp, of the general atmosphere of the films and their grotesque, sometimes extreme, realism.

German Reunited. Mexico's copier, *Señor de la Muerte*, is the latest victim in the VAMPIRE'S COFFIN, set to

ing room. He employs no special weapons or devices, no gas guns or ray pistols, and him against the various gas and weapons. He is a man who rises up to destroy Mexico, only his fists and superb knowledge of weapons. He drives a sports car (slightly overpriced only when it's absolutely necessary) and is never seen without his hat. Unlike the Green Hornet, the Shadow, Captain America, he has no real identity but is always Santo (or Samson) and is depicted as a very handsome dabbler. At least two-thirds of his are made up of his battles in the ring as kind of bizarre opponents. One can easily pit him against a man who wrestles who, who, who, who, who to be a werewolf. Seeing this, the police enter the ring and empty their into the creature, who convulses and is sent into a coma and flying out of arena. A strange film.

Though difficult to take seriously (particularly because of the ludicrous dubbing), these films still retain a certain atmospheric quality and sense of nicely structured horror so often missing from today's vampire flicks. The best of the classics of Universal, where familiar faces continually popped up (usually belonging to Karloff, Lugosi, Chaney, etc.), there is also a small repertoire of actors here, including Lorena Velásquez (a striking woman equally adept at playing both the vampire and the beleaguered victim), Roman Gige (specializing as crazed scientists), Wolf Rubinski (as the masked crusader Neutron), Ariadna Welter, Armando Sylvestre, Carlos Agón and Rosita Arenas. There are even, again like in the other films, some musical and musical scoring used to depict each manifestation of evil (vampire theme, werewolf theme, etc.).





# THE UFO'S ARE BACK!

Aliens paid a violent visit to Washington, D.C. in EARTH VS. FLYING SAUCERS back in 1955 and, while that invasion transpired on celluloid, many UFO-watchers claim that these are similar events currently hovering over American heads in places like Pennsylvania, Michigan, Texas, New York and even Pascagoula, Mississippi.

The latest flurry of UFO sightings across this nation has surpassed even the famed "Saucer Scare" of the early fifties. Americans in widely separated parts of the country have been reporting "Things in the Sky" almost daily. A number of the sightings have been explained, but the vast majority remain mysteries.

Perhaps the most intriguing of the new UFO tales involves two Mississippi men who claim they were taken aboard a UFO by three space creatures. 42-year-old Charles Hickson was fishing with 16-year-old Calvin Parker off an old pier in Pascagoula, Mississippi. The two men later told officials they saw a strange object approaching in the sky, surrounded by a blue haze. The two men said they were taken aboard the UFO by three weird creatures with crab-like hands and pointed ears, examined, and then released. At first glance, the story certainly appeared to be a fake. It had all the details of hundreds of similar tales that had been proven to be frauds. Yet these were credible men. Both were employed at the W.B. Walker shipyard. The local sheriff described both as "scared to death," when they went to report the incident. So, the experts were called in to try to determine the truth. Dr. Allen Hynek, of Northwestern University, and Dr. James Harder of the University of California, spent several hours interviewing the two. Hynek, who heads the Astronomy department at Northwestern, said, "There's no question in my mind that these men have had a very terrifying experience. Under no circumstances should they be ridiculed. Let's protect these men." Dr. Harder put the men under hypnosis. Harder said their experience was definitely traumatic. He said the men showed emotions and very strong feelings of terror that are impossible to fake under hypnosis. There was other evidence to show that the men were telling the truth, including the results of lie-detector tests. So, as impossible as the story may sound, there are strong indications that it actually did happen.

## ALL EYES ON THE SKY!

While the Pascagoula incident has so far been the most startling UFO report, there have been hundreds of other well-documented sightings around the country. For the most part, the witnesses have been reputable persons of good standing in the community, and a surprisingly large number have been military men and law enforcement officials. In Pennsylvania, two state policemen reported a UFO over the Delaware County campus of Penn-

Even if Kehoutek is shaping up as just another light that failed and a profound disappointment for armchair prophets who viewed the dimly seen comet as something akin to a Second Coming, there are plenty of other, stranger sights floating through the night sky to be glimpsed. According to Jeremy Sumner, visiting consultant to the TMT Sky-Watching Dept., reports that UFO sightings around this country are reaching an all-time high. Kehoutek or no Kehoutek, the skies seem to be more alive than ever.

BY JEREMY SUMNER

vania State University. In Michigan, a Maize County deputy sheriff reported sighting a mother ship, with a smaller craft trailing behind it. A Bonham, Texas, policeman said he saw a cigar-shaped UFO, glowing red at each end. Perhaps the most chilling official report came from officials in Surry County, North Carolina. A police dispatcher received a call from a local resident who reported that a UFO went down at a pond in a remote area south of Mount Airy, North Carolina. While the resident told his tale, a pulsating, humming sound could be heard in the background on the telephone. Deputies made a tape recording of the conversation, and later played it for newsmen. Two deputies were dispatched to the scene and reported seeing a light down river that appeared to be some 200 yards away. When they went to take a closer look, the light quickly disappeared. Then they noticed a light some 300 to 400 feet in the air, glowing solid red. It rose and moved out of sight. The deputies continued down the river bank and spotted other UFOs, one with green and white lights, another glowing white, with a larger red craft hovering over it. All eventually moved out of sight.

## SCIENTISTS SPLIT

Not surprisingly, the experts are divided on the latest rash of sightings. Dr. Arne Slettenbak, the chairman of the Ohio State University Astronomy Department, says nobody can totally reject the possibility that earth is being visited by intelligent life from elsewhere in the universe. Slettenbak says, "From what we know about the formation of stars, it makes it seem probable that there is intelligent life elsewhere. I don't believe life on earth is unique." On the other hand, Le Ron Coble, an astronomer at Michigan State University, says many of the sightings can be traced to the planets Venus, Mars, and Jupiter, which often appear as bright lights in the sky. At any rate, the scientific skeptics seem to be pulling out all the stops to come up with explanations for the UFOs.

They've dragged out radar quirks, gases, clouds, balloons, stars, planes, birds, and a host of other possible sources of the sightings. But in a large number of cases, these explanations just don't hold. Early in September, Ross Clinton reported seeing an egg-shaped object go down near Griffin, Georgia. A state chemist investigated the area almost three hours later, and found the soil temperature close to the boiling point of water. Back in October, a National Park Service Ranger reported seeing a flying saucer with red, green, and yellow blinking lights, north of Tupelo, Mississippi. Venus, Mars, and Jupiter don't glow red, green, and yellow, and stars and birds don't "hover."

## JOKES AND HOAXES

One contributing factor to skepticism has been the tendency of some to consider the latest flurry of UFO activity as one big hoax. As was the case in the early fifties,

there's been no shortage of "practical jokes" hard at work casting doubt on authentic sightings. In mid-October, traffic backed up for miles near Greenwood, Delaware, as motorists stopped to stare at a bright, orange saucer. It turned out to be a disk, dotted with orange lights, powered by a fire department generator. Five volunteer firemen were charged with disorderly conduct for their part in the "joke." Near Austin, Texas, a group calling itself "The Association for the Understanding of Man" set up a circle of lights to attract UFOs so they could get some pictures. A group of seventh graders at Oologah, Oklahoma junior high school marched around the football field carrying flashlights covered with colored paper, hoping to attract space visitors. These are the kinds of things that tend to take away from serious efforts and fuel the fires of skepticism.

One scientist who's grown increasingly worried about the hoaxes and their effect on the public is nuclear physicist Stanton Friedman. Friedman says he and many other scientists are convinced the UFOs are real, but he says most won't admit it openly because of the ridicule that surrounds the subject of UFOs. He says many of those who refuse to admit the existence of UFOs are simply letting their own ego fool them. He points out that man has always fought the theory that he's not the master of the universe, and to admit the existence of a superior intelligence in the solar system would hurt the ego. Friedman says it's time to gather the top scientific talent of the world together, spread some money, and begin an effort to study UFOs. Unfortunately, the prospects for such a project are dim. In 1969, after spending two years and \$539,740, the Air Force halted its UFO study, "Project Bluebook." Dr. Edward U. Condon, a physicist who headed the Air Force study, said in a recent interview that he felt the project was a waste of government money.

The problem now, of course, is that there is no official government organization looking into the overall situation. The problem was brought home dramatically recently in the tiny town of Gloversville, New York. Some fifteen people sighted a bright UFO in the sky, above the Mohawk Valley community. Police notified the Fulton County Civil Defense Department, and they, in turn, reported the sightings to the Air Force, only to be told that the Air Force was no longer investigating such matters. Somehow, I don't find that too comforting!

This cartoon appearing in a recent issue of CARICALL, a British magazine, attests to the longevity of the UFO-sighting tradition. But despite hoaxes, there just may be an eye in the sky trained on you... even as you read this.



"They just don't build them like they used to."



# the times teletype

...is our way of getting the latest hot-off-the-press info to you, serving up all the news of what's cookin' in every medium, from the rare to the well-dona: previews, reviews, headlines and controversial comments on horror, fantasy & sci-fi happenings in films, books, comics and even real life. We have spared no coats, time or tender egos in bringing you this expanded edition of our beloved Teletype page, so feel free to send us letters full of lavish praise for our asiliase efforts to keep you "in-the-know."

BY BILL FERET

**W**ell, **STAR TREK** fans were certainly delighted to hear the news that Capt. Kirk's creator and mentor was producing **TWO** new series for the tube. **PLANET EARTH 2193** is set for ABC after a second pilot, even though the first pilot episode, **GENESIS II**, was aired on CBS. While **QUESTOR**, in having a sequel pilot made for NBC with hopes that they'll go into full production, I wasn't wild about **GENESIS II** the first time I saw it, but on the second airing I enjoyed it considerably more, especially Marcette Harfay's performance. Hammer's new hit, **SATANIC RITES OF DRACULA**, doing smash

"Awright, so maybe my Bela Lugosi needs a little work... but I can still do a great Cary Grant."



Tony Curtis played an unctuous Count Dracula, supported by Rich Little as the Wolfman and Frank Gorshin as Stein Monster, in a musical-movie spoof on **THE KOPFCATS**, a syndicated TV show that allows contestants to run amok. Also seen in this photo are George Kruth and Marilyn Michaels. As far as we know, this is the last opportunity that Tony—who began life as Bernie Schwartz in Brooklyn—has had to play a sex-fueled TMT for news of further important facts.

business in London and ought to be turning up on this side of the ocean any time now. Cushing and Lee naturally star.

Crown International will be releasing **HORROR HIGH** any day now. Is a sequel called **CREEPY COLLEGE** due?

The musical-fantasy-spectacular **MARCO** has been garnering rave reviews. Desi Arnaz Jr. in the title role and Zero Mostel as Kublik Khan have a lot of great new original numbers, and the sets and costumes are fabulous, especially since they came from Tokyo studios in Tokyo, creators of the Big "O."

American International will be distributing Michael Caine's new thriller, **WHAT ARE FRIENDS FOR?** here in the U.S. Locations were shot in Nice and Paris.

Since you've probably been seeing the **ZARDO2** ads here and there, you may have been wondering what the story I've already mentioned it's a futuristic pic, having a theme of a new "human" Adam and Eve taking over a mechanized world. The title comes from ... of all things **WIZARD OF OZ** clever, no? The effects, costumes and sets are magnificent.

The Cannon Group have a line-up of horror pics. **THE VODOODIST**, **DRACULA'S BLOOD**, a suspense **FRAN-**

**TE**, starring John Saxon, and another martial arts film **ENTER THE TIGERS**.

Due to the phenomenal success of **WESTWORLD**, M.G.M. plans a sequel to be entitled **FUTUREWORLD**. Lotsa flicks about "What's to come," provided we're still here to see them!

20th Century Fox will have the Gene Wilder/Mel Brooks' horror spoof, **YOUNG FRANKENSTEIN**, ready for release in November.



A new color TV syndicated series is ready for airing (how do I mean that?) called **MY PARTNER, THE GHOST**. It's a combination of **TOPPER** and **THE MAN FROM U.N.C.L.E.**

## THE MONSTER TIMES

International Amusement has ready for release **VAMPIRA'S NIGHT ORGY**. They serve Bloody Mary's, hysterically. William Castle will next produce **THE MEFISTOSUS PLAQUE**, new that the **SHOCK**, with Marcel Marceau, has been completed. Arthur C. Clarke's classic **CHILDHOOD'S END** is a definite go, if you haven't read it yet, which you should have, it contains super-alien-beings who force the Earth into cleaning up the mess they've made of it. Carousal Associates start work on **THE DRACULA SAGA AND VENGEANCE OF THE ZOMBIES** shortly and in association with Grand National Films, on **THE DEVIL WITH SEVEN FACES**.

Samuel Taylor Cokeridge's macabre literary masterpiece, **THE RIME OF THE ANCIENT MARINER**, will turn up as an hour-long TV special. Michael Redgrave stars (Remember him from 1947?) They'll use live action, plus two forms of animation. Paris is seeing the re-birth of the "Grand Guignol" theatre. Having opened in mid-February, **LE GRAND GUIGNOL REVIENT** ("is back") is presenting a program of 3 one act plays entitled "The Butcher of White Chapel," "The Horrible End of Dr. Guillotine," and "The Madman's Ball." Surely a morning of fun and frolic. I've said it before, and I'll say it again ... "Cast La Gore!"

For you deathies, who have been craving for monsters in this period of relative apathy, AIP is releasing several packages of FOUR flicks to satiate your bloodthirst. Watch for (on one bill, mind you) **BLOOD FROM THE MUMMY'S TOMB**, **NIGHT OF THE BLOOD MONSTER**, **THE ABOMINABLE DR. PHIBBS** and **THE HOUSE THAT SCREAMED**. And if that isn't enough to bug out your ears, the next night you can go see **YOG, MONSTER FROM SPACE**, **GOODLICK VS. THE BLOOD MONSTER**, **THE THING WITH TWO HEADS**, and **DESTROY ALL MONSTERS** (what!)

But don't despair too long. With the fantastic box-office boom of **THE EXORCIST**, the next month will see a couple million films trying to cash in a little themselves, you'll wonder why you haven't been possessed. Films like **SON OF THE EXORCIST**, **RETURN OF THE EXORCIST DEMON** and **POSSESSION** is **3/10THS OF THE DEVIL**.

See ya next time.

## CON-CALENDAR

THE CON-CALENDAR is an exclusive feature of TMT. Across the country, week ends, at late, monster feasts and the like are constantly gathering to buy, sell, trade, collect and listen to speeches. As with recent gatherings of leeks, the conventions are

border on the unsat, but the people are friendly and there's always a good chance you'll pick up some rare hunk for your collection. And they're grand places to meet people—fans, writers and post-univers.

If you've never been to a "con," we highly recommend you by one, they're in size, emphasis, and quality, of course, but they're fun to attend. We at TMT will do our part by keeping you informed of all upcoming cons.

DATE	CONVENTION	LOCATION	PRICE	FEATURES
March 10 April 14 Eyes 5	COMIC BOOK MARKET 784 South 621 Avenue E Brooklyn, New York	THE HOTEL McALPIN New York City	\$1 at the door	COMIC BOOK DEALERS DISPLAY No special guests
3rd Sunday every month	NORTOLGA 4 Church St. Waltham, Mass. 02154	Howard Johnson Motor Lodge	75¢	comic books, pulp, toys, movies, auctions
March 8-10 March 10	COLLECTIBLES SNOW 440 West End Avenue New York, New York	HOLIDAY INN OF N.Y. and THE COSMOPOL New York City	\$2.00 per person	dealers only; credits entire artist collectibles.
May 34 to May 27	CON WITH NO NAME P.O. Box 561 New York, New York	AMERICAN HOTEL New York City	Inquire for rates.	SURPRISES GALORE!!!
1st Sunday every month	NOLLYWOOD COMIC CON 826 N. Olive Ave. Nollywood, Calif. 90008	NOLLYWOOD WOMAN'S CLUB Nollywood, Calif.	\$1, 50¢ under 12	feature films, cartoons & lots of trading and goods

In March, ABC TV will be presenting **WONDER WOMAN**, a made-for-TV movie based loosely on the comic book of the same name, centering around the title character's attempts to smash an evil espionage organization headed by Ricardo Montalban. Kathy Lee Crosby plays Wonder Woman, toppling a cast that also includes Andrew Prince, Charlene Nicol, Jared Martin, Kati Sayson and Robert Ito.



# THE B.G.C. SPEAKS



Seems like everyone's feeling the effects of the fuel shortage...

Cars without fuel...Homes without fuel...

I don't have a fuel shortage...

I just ate an oil tanker!

## COMICS

TM's regular comic columnist, resident young, burning idealist Doc Bramlett, is on vacation again this month. To fill up the space we invited Doug Muray to plug the living daylights out of his new fan project, **THE NEAL ADAMS INDEX**. It follows forthwith.

Greetings, friends. Welcome to a special edition of the **MONSTER TIMES** Tapestry. Instead of the usual exciting news of up-and-coming events on the comics scene, the editors have asked me to give you a brief description of a new book the **NEAL ADAMS INDEX**.

The NA Index has been produced as a result of years of experience in the comic-collecting field. It has been my observation that many people do not collect comics for their stories, or for the characters portrayed in them; rather, they collect for the sake of the artists doing the work. This idea was reinforced when Jim Vadeboncoer published an **AL WILLIAMSON INDEX** some years ago and Iandom accepted it enthusiastically.

For comic hobbyists, collecting comics requires some kind of research material to tell the new, and even the experienced collector where he needs to complete his collection. Vadeboncoer did this for Williamson, and I decided to do the same for that most popular of modern comic artists: Neal Adams. The **NEAL ADAMS INDEX** is the result of this decade.

The Index proper contains some 17 typeset pages of titles, stories, covers, advertising material, fanzines, etc., etc., etc. In addition, there are better than 25 illustrations, many of them full-page unpublished works by Adams, covering some 10 years of labor. All this inside a giant, wrap-around cover illustrating some of Adams' more famous characters from the comics (**Green Lantern**, **Green Arrow**, **Batman**, **Black Canary**, and a **Guardian**) and from his stage debut, **WARP** (**Cumulative**, **Chaos**, **Liquid**, **Bonds**, **Valeria**, and **Kamandi**).



One of Neal's strips for Capitol Magazine, an advertising campaign that was never realized because Capitol was afraid National Publications would take offense.

An unpublished **X-MEN** cover, Neal's first for Marvel, that was rejected because the figures obscured the title.

A full-page **Batman** drawing from the **ACBA Sketchbook**. Two full-page lists from **WARP**. And much, much more.

Did you know that Adams' first comic work was for **Comics**? And that he did better than 40 pages of work for them? Did you know that his first studio work was for **Fly-Man**? Did you know that Neal has done nearly 500 comic book covers? All this is revealed in detail in the **NEAL ADAMS INDEX**.

Did you know Neal has done advertising layouts, and illustrations for **Eisner Time Magazine**? G.I. Joe? **Rescue Water Heaters**? All this is revealed in the **Adams index**.

Did you know Neal has done comic booklets for **Aurora Models**? Move

posters for **COUNT DRACULA**, **DR. TERROR'S HOUSE OF HORRORS**, **WESTWORLD**, and others?

Did you know Neal did a series of instructional drawings illustrating sanitary measures to be followed by retarded and disturbed girls? All this is revealed in the **NEAL ADAMS INDEX**. And there's more. There's an account, penetrating interviews, **Neal Adams** himself. Learn how Neal Adams feels about **Batman**.

"It's obvious **Batman** isn't a man who can walk down the **Champs Elysees** in the daytime and have people say hello to him."

Learn how **Adams** feels about **Danadine**.

Actually, I've always had kind of a spot in my heart for **Danadine** because he was the first superhero I ever had a little love affair with and with

Learn how **Adams** feels about **Danadine**.



which I could strut my stuff, so to speak."

On the **Comic Industry**: "I've always respected the comic book form, and, as years go by, I'm respecting it more and more because it's an art form that hasn't even seen its potential yet."

And then, of course, there are the illustrations. We have managed to put together, with Neal's help, perhaps the finest collection of unpublished, representative Neal Adams artwork ever published. There's the aforementioned wraparound cover, **Danadine**, **The Spectre**, and **Green Arrow**. There's a full-page illustration of **Cowboy**. There's a full-page illustration of **Adams** caricature of **Green Lantern** that may show his true feelings toward that character. And there's still more.

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## SF&F

In addition to being a sci-fi scholar and all-around wizard of the weird, **ED SUMNER** owns and operates the **Supernova Bookstore**, a well-stocked, sprawling fan's paradise specializing in comics, film books, and other forms & items dealing with fantasy. In return for the above plug, **Ed** will be scurrying about to bring you the latest scoops from the world of science fiction, where anything can happen and once in a while does.

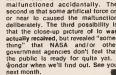
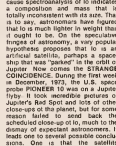
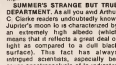
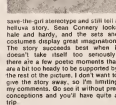
**THE QUESTOR TAPES** (issued by this winter on January 23) was unquestionably one of the best science fiction space operas on TV, with enough qualities to recommend it as an all-time classic. The basic storyline—a highly sophisticated robot seeks out the fusion bomb inside the robot's chest cavity repeatedly. Simple enough, but with subtle twists and turns and a good script, it managed to stay one step ahead of me and added a striking and accurate surprise ending. Somehow it reminded me of a really fine **EC** comic book where a mundane, predictable situation is given artistic care and good writing and is thereby turned into a final product that transcends all of its lesser elements. If the projected **QUESTOR** series is as good as the first story, **Roddenberry** already has

save-the-girl stereotype and still left a helluva story. **Sea Conqueror** looks like and hardy, and the sets and costumes display great imagination. The story succeeds best when it doesn't take itself too seriously; there are a few poetic moments that are a bit too heavy to be supported by the rest of the picture. I don't want to give the story away, so I'm limiting my comments. Go see it without pre-hypnotism and you'll have quite a trip.

**SUMMER'S STRANGE BUT TRUE DEPARTMENT**: As all you and **Arthur C. Clarke** readers undoubtedly know, **Jupiter's moon** is characterized by extremely high albedo (which means that it reflects a great deal of light as compared to a dull black surface). This fact has always intrigued scientists, especially because spectroanalysis of it indicates a composition and mass that is totally inconsistent with its size. That is to say, astronomers have figured that it is much lighter in weight than it ought to be. On the speculative fringes of astronomy, a very popular hypothesis proposes that it is an artificial satellite, perhaps a spaceship that was "parked" in the orbit of **Jupiter**. Now comes the **STRANGE COINCIDENCE**. During the first week in December, 1973, the U.S. space probe **PIONEER 10** was on a **Jupiter flyby**. It took movie-like pictures of **Jupiter's Red Spot** and lots of other close-ups of the planet, but for some reason failed to send back the scheduled close-up of it, much to the dismay of expectant astronomers. It leads one to several possible conclusions. One is that the satellite malfunctioned accidentally. The second is that some artificial force on or near it caused the malfunction. The third possibility is that the close-up picture of it was actually received, but mysteriously disappeared.

That **NASA** and/or other government agencies don't feel that the picture is ready for release is a quandary when we'll find out. See you next month.

**ZARDOZ**, John Boorman's new science fiction-fantasy epic, is an incredible experience. Boorman has stepped into the realm of what I've always called cosmic science fiction, though it also fits into the **Utopian genre**. **ZARDOZ** is an important step in broadening public acceptance of the science fiction best of the modern comic illustrators. Not bad, huh? —Doug Muray



## CREATURES FEATURED

Flash Gordon's fictional X-ray gun may come as a reality. A Texas Tech University researcher says he's well on the way to developing the real thing. Dr. Kamalathase Oga Gupta says that, while no one has been able to get the X-ray to come into complete focus as a laser, he has managed to come up with a penetrating parallel X-ray beam. Oga Gupta says he's had success with several experiments, showing that such X-ray guns would be at least feasible. He says it's been able to far surpass some of the few necessary properties of the laser with X-ray beams. But Gupta says he has narrowed the specifications of the X-ray to a point fifteen thousand times greater than that produced in commercial X-ray units. Oga Gupta's experiments show the beam registers a steady radiation signal for up to nine feet.

**WORKER'S FRIGHTS**  
Night shift workers and their boss at an engineering plant in **Sehew, England** are expected a series of "Great Hunts" at the factory. The workers are expected to be frightened by the high-pitched, shrill, and loud, that a mythical "ghost" has been haunting them at night. So Union and several of the men have been keeping a close watch on the factory. They've heard strange voices and the sound of things being moved, but the staff of nothing. They say they plan to continue their ghost hunting until they find out what's behind the strange happenings.

**TEXAS EXORCIST**  
A group of workers in **Houston, Texas** have heard trouble with a ghost too. **Harold Hinton**, tried to obtain an abandoned home, colored home, before when they learned the house had once been used as a paper church. They complained they had already heard strange noises in the building, and they demanded that something be done to protect them from evil spirits. A local clergyman was called in to exorcise the ghost, and the company proved successful. The workers haven't heard from the ghost since.

**STONE GIANTS**  
An Italian expedition claims to have discovered the source of an ancient legend about a giant race of men-morphs. Expedition leader Dr. **Cino Boccardo** claims he has been awarded a group of ancient stone statues on an ancient mountain in the **Trentino** region of **Italy**. He says the expedition found the statues—each over twelve feet high—near the site of a dinosaur cemetery. The scientist says the statues will still stand another forty years. Dr. **Boccardo** points out that the statues were found in the same general region where the legend originated. According to the legend, the stone giants lived in the area, but they survived by defying the gods, and were killed by stone. Scientists feel an ancient community may have originally constructed the statues in tribute to the gods. They speculate that a true race of stone giants once lived in the area and dreamed up the legend as the greatest possible expression for the legend.

**NO SUCH LOCH**  
Another **Loch Ness** monster expedition has failed to turn up any of the time being. An eleven member expedition in **Scotland** has spent some five hundred thousand dollars on the search, but has little to show for it. The expedition was based on the evidence that the monster actually lives in the lake, but the expedition found no such evidence. **Kay** says the only things the expedition found were the bones at the bottom of the lake. Unfortunately, the bones were too thin to be used as evidence. **Kay** says the expedition plan to return to the lake in the spring, but the expedition is ready for a new expedition, but the expedition is ready for a new expedition, but the expedition is ready for a new expedition.

# LATE FILM ROUND UP!

**LATE FILM ROUND-UP** will be a semi-regular (or, more accurately, a semi-irregular) TMT feature dedicated to nefarious news and fearless reviews of Fantasy Film's latest creations. Under the aegis of TMT's Managing Editor R. Allan Leider, with the eerie assistance of the TMT staff (J. John Kane), this feature will bring the film industry's spawn of darkness under the bright light of instructive criticism, commentary and, yes, the film itself. Released over the past few months that we couldn't, due to space limitations, cover in greater depth. The "late," incidentally, means recent, not "dead" (although we do have a few "dead" titles in sturdily number-one instances). So before you run out to treely twitch your hard-earned cash on the latest celluloid atrocity, it would be wise to consult these pages first. After all, we breed you saw may be your own!

DR. MABUSE DER SPIELER (1922)  
Directed by Fritz Lang. Starring  
Rudolf Klein-Rogge, Aud Egede  
Nissen, Gertrud Welcher, Alfred Abel,  
Bernhard Goetzke.

The first New York Film Festival (1973) did give bulls a rest and by arranging the first public screening of the U.S. of Fritz Lang's DR. MABUSE DER SPIELER, made in 1922. The print shown at the Festival, courtesy of Cinematheque Francaise, was complete, running nearly four hours, and not the shortened version which had sparse distribution in 1927. With the title role superbly played by Rudolf Kies-Flogge, this was the first Mabuse film and can really be considered Lang's first important film. In later years he would make DIE NIEBELUNGEN (1924)—one of the first "modern" monster movies—as well as the first "modern" horror film, classic M (1931) with Peter Lorre, and others before scurrying to Hollywood and a new career in 1934.

**DR MABUSE** is a dark tale of a ruthless gambler clawing his way to power and wealth in Post-WW. I. Berlin, a time of violent social turmoil and glittering decadence. Using his twin skills of hypnotism and disguise and aided by a loyal gang of henchmen, Mabuse nearly succeeds in his plotting before the eventual victory by his opponent and nemesis, Public Prosecutor Norbert von Wink (Bernhardt Grottel).

As might be expected, the overall quality of this long film is uneven, especially for audiences too well-fed on Hollywoodized gloss. But the film's effects, especially considering its time of production (when cinema technology was still in its infancy),

Director Fritz Lang has contributed several macabre thrillers to both the German and American cinemas. In addition to his DR. MABUSE films, Fritz created classics like METROPOLIS, GIRL IN THE MOON, and M, the film that launched Peter Lorre's long, sinister career.

remain strong and engrossing. Lang utilizes a variety of techniques—double exposures, animation, unusual camera angles, Kiese-Rogge's sickly, sickeningly realistic facial expressions, and even a few Bond-style gimmicks, like a touring car passenger section equipped with jets for postapocalyptic escape—to make the most of the film's extraordinary content, twisting the facts to even weirder angles to illustrate Mabuse's growing madness and deterioration. The film's retained subtlety and character (again with Kiese-Rogge) in a 1932 version (*DAS TESTAMENT DER MABUSE*, also a sequel) that was made after the Nazis rose to power and understandably hardened Lang's departure from Germany. A 1936 remake filmed by Lang, *THE THOUSAND EYES OF DR. MABUSE*, was in 1936, was never shown in proper distribution and as a result is more obscure than the original and, in 1932, the *Das Testament*. —P.P.

**DRACULA VS. FRANKENSTEIN**  
(1971) Directed by Al Adamson.  
Starring J. Carol Naish, Lon Chaney,  
Zander Vorkos, John Bloom, Anthony  
Eisley.

It's hard to believe that no less than **TWO** in-depth articles on this loss appeared in separate issues of *Famous Monsters of Filmland*. The reason, of course, could be that Forrest J. Ackerman had a bit role as a scientist (he spoke a total of six words in his two-minute appearance: "Who are you? Who are you?").

Well, this abomination finally reached New York, and it's too bad that it did. Dracula and Frankenstein have appeared in many movies, but this is one of the worst. The latter was played by lumbering John Bloom, who is certainly no Boris Karloff. Zandor Vorkov (who are they trying to kid?) was inept as the blood-thirsty Count. He was a walking echo chamber complete with a stupid

white-washed face (but having normal-colored arms and hands) as a second? This was Lon Chaney, Jr.'s last film, and J. C. Nash's final one, and it was sad to see them reduced to these depths. Chaney was cast as a mute serial murderer, subject to the command of Nash, a descendant of Victor Frankenstein. Other familiar grade-B performers included Anthony Bleyer, Russ Tamblyn, Angelo Rossitto and Regina Carol. All in all, the plot was lame, the special effects were lame, the editing was inexcusably atrocious, and there wasn't even enough nudity to please anybody. Do yourself a favor and forget that you've even heard of this fright film failure. —H.R.

**FRANKENSTEIN'S BLOODY TERROR**  
(1971) Directed by Enrique Equiluz  
Starring Jacinto Molina, Dálek  
Zurkowski, Manuel Manzanera  
Reyes, Yaeli

This is one of the lowest horror films ever made. It is also one of the most fraudulent. The only things in the film having to do with either Dr. Frankenstein or his immortal creation are the title, the advertising, and a very brief mention in the story's prologue. That's it! Since Count Dracula plays a large part in the atrocity, I can't understand why I wasn't called DRACULA'S BLOODY TALENT. The company that released this independent international is also responsible for an American made disaster called DRACULA VS. FRANKENSTEIN. Avoid their movies at all costs.

**FRANKENSTEIN'S BLOODY TERROR** is a Spanish offering that somehow got past our customs officials (wake up, you guys!). The acting, directing and editing are really rock-bottom, but the make-up is *fantastic* (even though one of the lycanthropes looks more like a gorilla than a wolf-man). Story-wise, Two Gypsies inadvertently bring a werewolf named Wolfstein (hatch) back to life by removing a silver dagger from his heart. He kills them, and soon after...

ward he bites a man who then manages to kill him again. Naturally, the wounded man soon becomes a vicious werewolf. A specialist in the occult is sent for, and the "man" and his "wife" arrive in the dead of night.

You may have already guessed that the male is none other than Dracula. In the end, all four creatures perish in a wild melee of internal disputes, stakes and silver bullets. Miss it!

—H.P.

**DON'T LOOK IN THE BASEMENT**  
(1973) Directed by S. F. Brownrigg  
Starring Rosie Hallowick, William  
McGibne.

**DONT LOOK IN THE BASEMENT** yet another slice of raw garbage served up by those wonderful tough-folks at Hallmark Releasing Company, poses the disagreeable tale of a horrible film about the slaying of a young man whose legend (no-humans) The makers of this boring gore film who should remain anonymous, warn the sick audacity to identify their various actors during the end-credits. This is a very bad movie, it's bloody corpses. As you might guess almost everyone dies at the end except for blood-covered Sam which staggers from the carnage to his long trip back to a grape peepole.

AIP teamed up BASEMENT, at least in New York, with another piece of trash, 1972's infamous LASER HOUSE ON THE LEFT. This may be one of the worst movies I've seen in years of cinematic horrors. —D.R.

**THE EXORCIST (1973)** Directed by William Friedkin. Starring Max Von Sydow, Linda Blair, Ellen Burstyn, Lee J. Cobb, Kitty Wynn, Jack MacGowran.

THE EXORCIST will scare the hell out of you I had to say it, folks. Actually, by way of justifying the crack, the film, being amazingly strong in content, is NOT in my opinion, for kids.

THE EXORCIST has been something of a long-awaited event. Troubled productions by respected directors usually are. The budget has been reported as high as \$10 million, despite the strange fact that over one-third of the action takes place in a one-room set. But perhaps strangest of all is the fact that I could actually feel, in time and achievement of perfection, where a great deal of the money had been well-spent.

There are two major flaws in William Friedkin's new film which vitiate it pretty badly, and, ironically, neither element went amiss in his previous effort, **THE FRENCH CONNECTION**. A shallowness exists in half of the characterizations, notable

WILLIAM PETER BLATTY'S  
**THE**

that of Max Von Sydow who is the first important member of the cast to appear. And even more detrimental is the film's chosen style, which is to stick for the content. The gritty, lurid quality of FRENCH CONNECTION would have been more appropriate.

Still, *It's a Good Film*, and on the very positive side there are areas in which it reached new creative heights. Foremost is the realm of horror. Freedkin exploits both the terrors of immediate shock, and those uninitiated, insidious ones accessible only through the mind's eye. All of this is produced under his guidance (a) by Linda Blair's incredible performance, and (b) through the efforts of the technical craftsmen involved—sound, music, dubbing, special effects, make-up—all of it superb. I believe that H.P. Lovecraft would have adored the film as much as he would have detested those made from his own works. All the horror sequences are as thought-provoking as they are hideous.

THE THORJOST is a modern fictionalized tale involving the abandoned-soul religious ritual of exorcism, which purges the body of an demons believed to inhabit it. All the sequences involving the young victim, played by Miss Blair, are cinematic, tour-de-force. The cast is more than adequate generally. Von Sydow gains a crediting from the film's second half; it's easy as good as ROSEMARY's BABY, to compare it with something, slightly similar generically, and the ghastly elements reach even higher levels than did those in Polanski's film. —R.F.



**LADY FRANKENSTEIN (1972)** Directed by Mel Welles. Starring Joseph Cotton, Sara Bay, Mickey Hagley, Paul Miller.

LADY FRANKENSTEIN is yet another run-through of a tired formula. Victor (Joseph Cotton) creates, in the usual fashion, a bulb-headed fellow who is praiseworthy

around and kills him. But (thank goodness), like father, like daughter.

HER creature is handsome, since he is meant to be her lover. In the last reel the two creatures fight it out, but once again the villagers arrive with their torches and pitchforks and guns (and a little bit of talent, the film, now two



**NIGHT OF THE COBRA WOMAN (1973)** Directed by Andrew Meyer. Starring Jay Berg, Marlene Clark, Roger Garmel.

**NIGHT OF THE COBRA WOMAN**, just as you'd expect, is a terrible low-budget movie made in the Philippines. It succeeds in being so stinky

the tale of a snake cult and its leader, a woman who turns into a cobra when she becomes, shall we say, romantically involved. It co-stars someone with the ingenious name of "Stash Marks." **NIGHT OF THE COBRA WOMAN** has all the chill factor of a hot day in July. —D.B.

**PHASE IV (1974)** Directed by Saul Bass. Starring Michael Murphy, Nigel Davenport, Lynne Frederick.

First it was THEM, giant, radioactively mutated ants roaming the desert, eating strangers and menacing Jim Armes. Then it was the famous HELLESTROM CHRONICLE, documenting the superiority of the insect world over man's puny civilizations. Now Paramount Pictures has brought science fiction and science fact into perspective with PHASE IV, a terrifying peek into the possible future.

The nightmare begins when a race of super-intelligent ants with strange hypnotic powers—a product of an ecological imbalance combined with chemical pollution and other factors—emerges in the Southwest. These ants are man's equals, if not his superiors. They can hypnotize animals and strip their flesh off in minutes as we saw when one of the only black creatures attack their prey.



**SISTERS (1972)** Directed by Brian De Palma. Starring Margot Kidder, Jennifer Salt, Charles Dunning, Bill Farley, Lesly Wilson.

Director Brian De Palma shrewdly combines the wicked social satires and wicked-out characters of his earlier films (GREETINGS, HI, MOM, GET TO KNOW YOUR RABBIT) with the nightmare worlds of Hitchcock and Polanski to come up with SISTERS, a film that might very well become a classic of the horror genre.

De Palma and co-screenwriter Louisa Rose have spun a harrowing tale of murder unfurling a pair—or perhaps it's only one who survives the searing operation—of separated Siamese twins and a mysterious stranger with great moonlight eyes. This is no ordinary AIP

exploiter. De Palma shows a genuine gut-punching control of his material, including its bloody violence (which deflates many horror directors), and creates an atmosphere of well-structured suspense, including several ingenious usages of split-screen editing.

Margot Kidder plays the sister(s)—with bewitching effectiveness, whether she is victim or victim is open-ended and for each of you to decide. SISTERS is an intelligent exercise in terror and black comedy that finally quite fully explores the peculiar joy that horror-film audience derive from being scared right unto death. The film, and director De Palma, cannot be too highly recommended. And screen composer Bernard Herrmann's score equals the ones he composed for PSYCHO and other Hitchcock masterpieces. —D.B.

automatons. Crichton concentrates on the adventures of a pair of young men in Westworld—an elaborate recreation of a Western town circa 1880—who shoot gunslinging robots, rob banks and consort with automated whores. But, in the midst of their frolics, something goes "wrong," and the robots strike back with a vengeance.

WESTWORLD emerges as a fairly solid sci-fi entertainment, but could have been much better. There are too many unexplained gaps and technical inconsistencies to establish the kind of total suspension of disbelief needed to really involve the viewer. The pace is erratic, suspense scenes are not exploited to their maximum potential, and the main characters, though adequately acted by Benjamin and Brodin, are just too one-dimensional to excite much empathy. Still, the central premise is appealing enough to make the film worth seeing, and Yul Brynner is effectively typecast as a gunslinging robot. —J.K.

**SLEEPER (1973)** Directed by Woody Allen. Starring Woody Allen, Dana Keaton, John Beck, Mary Gregory, Don Keeler, Don McLean.

Like most of Woody Allen's movies, SLEEPER is a little bit brilliant, a little bit mad as hell. When Allen is on, he is very, very funny; when he's off, he's labored and dull. But 200 years in the future after a nuclear holocaust ("someone named Albert Shanker got hold of a nuclear warhead," Allen is told), Miles Monroe (Allen) awakes from two centuries of suspended animation and finds himself in a 1970s New World-type police state. The film

isn't very heavy on plot, but plots have never been the strength of any of Woody's works. Some of the bits are as funny as anything you'll see on screen—like when Woody is sold an all-testing suit by a pair of Jewish robots or when he has to masquerade as an unlikely automaton in order to escape detection by a hostile populace—and the film worth seeing for these alone. Surprisingly, Allen took greater pains in producing elaborate futuristic sets and props than this reviewer would have expected, but the film is much more a satirical commentary of the present state of the culture than a vision of a funny future. If you like Woody's brand of compulsive comedy, you'll like SLEEPER and have fun repeating many of the good bits to annoyed friends who haven't seen it yet. —J.K.

inside the computers, chewing the wires and creating short circuits that cause the computerized equipment to blow up... burn out... fail.

The only addition is a personal visit to the ants' nesting grounds. This expedition results in the terrifying entrapment of Davenport, Murphy and Frederick in the underground chambers of the super-super society, a complex network of tunnels, chambers and caverns. There, under the strange hypnotic power of the Spring-like insect, the trio of explorers face their most horrifying and chilling experience yet. The surprise ending alone is worth the price of admission, as is the beautiful and photography of Ken Middleham. No phones here—only real ants, and they're not about against any mocked-up backgrounds either. The direction is by Saul Bass, a famed designer and artist, and marks his first attempt to direct a motion picture. His experience should show a healthy mark for this project. —R.A.L.

Nigel Davenport and Michael Murphy are research scientists who discover and combat the phenomena in the desert. Lynne Frederick is a girl mysteriously under the hypnotic power of a creature smaller than her finger nail.

Murphy and Davenport are baffled by the mysterious murders taking place. Soon farmers in the district notice that the ants in the neighborhood are hungrier than usual and have also mutated in order to become resistant to insecticides. Murphy and Davenport try to help them. New insecticides, new techniques result: newer, improved ants, seem more vicious than their parents. They begin to attack farmers who spray them with chemicals. Finally, they kill off the farmers and raid their fields, stripping them bare. Then the ants begin to spread across the country.

The scientific team discovers what is happening and tries to combat the army of ants with modern scientific equipment. The ants manage to get

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Fun City's Finest erect barricades and do battle with the rampaging beast, but the cops can't stop him.

#### Continued from page 5

fish. Only when the saurian is nearly on top of the octopus and the shark do the men see it. They watch in horror and fascination as the gargantuan opens its mouth and easily swallows both creatures at the same time. Then, searching for more food, it turns toward the diving bell! As it comes closer, Dr. Elson contacts the ship via his radiophone and tells them that the beast does indeed exist. Elson appears to be happy that he is a part of the historical find and keeps on talking as the aquatic monster draws nearer. Meanwhile, the sailor is desperately trying to move their bathysphere away from the rhedosaurus, which has by now opened its massive jaws in anticipation of another meal. Elson is still talking as the cavernous maw closes around the diving bell and blocks out the light.

#### HORROR HEADLINES

Two extraordinary stories are splashed across the front pages of the morning newspapers. The most spectacular of the two is an announcement that a living dinosaur has been found. The other article gives the horrifying details concerning the deaths of Dr. Elson and the sailor. While the scientific world mourns the loss of Dr. Elson, it rejoices at the apparent opportunity to examine such a creature. However, military officials are interested only in destroying the beast. Navy warships and planes are dispatched to eliminate this terrible threat, but they fail to locate it.

A few days later, during the early afternoon, the beast makes its presence known when it emerges from New York City's East River! Dock workers flee in terror as the leviathan pulls itself out of the water and begins making its way toward the business district of midtown Manhattan. Crowds of pedestrians run in fear as

the slow-moving monster walks along the city streets, searching for food and crushing automobiles as easily as a human squashes an ant. As an understandable panic spreads, one lone policeman walks bravely toward the lowering intruder. He makes his way through the mass of abandoned cars, his pistol leveled at the fugitive from some prehistoric hell. When he fires at the saurian, it notices him and bends its neck downward. The foolhardy officer is effortlessly scooped up in the dinosaur's tremendous jaws and eaten. As soon as the blue-coated morsel is swallowed, the carnivore spots a man who has stubbornly remained inside his car. The rhedosaurus lifts the vehicle high into the air and crushes it between its incredibly powerful teeth. Finding the metal distasteful, it drops the car onto the sidewalk.

Some smart people seek refuge in the subway to escape the oncoming gargantuan, while others rush inside buildings. However, many try to run as far away from the giant invader as they can. In their blind frenzy, they are unconcerned with the welfare of others around them. This is demonstrated when a blind man is knocked down by the fleeing masses and trampled to death. The monster kills a lot of people,

nets are raised. The creature is wandering around in the darkness somewhere in between the power lines and the water.

#### FUN CITY SAURIAN

Finally, the beast attempts to break through the cordon. The electricity and bauxite shells manage to hurt and turn back the dinosaur. Its throat is ripped open by a high-powered rocket, but the wound is not serious enough to kill the monster. In the darkness, it lumbers off toward the river to escape its tormentors. Heavily-armed infantry platoons begin following the large bloodspots, but after a while some of the men begin to feel weak. With each passing moment, more and more soldiers feel the overpowering effects of some invisible assassin. Many of them have to be hospitalized. One of the doctors notifies operations headquarters that the creature's blood is radioactive and carries a highly malignant primeval disease. He urges the officials to stop the ground search, and the order is given to hold back.

Professor Nesbitt and Lee are at the command center. Realizing that explosive bombs can no longer be used, Tom suggests that a radioactive isotope shell be rigged up and fired into the monster's wound. This will speed up the monster's



Panic-stricken citizens are too busy scampering for their lives to attempt to halt the horrible progress of the angry, obese saurian monster.

Finally, the army is called upon to end the beast's monstrous march... again to no avail. Scores of soldiers fell under the debilitating spell of the radioactive ray given off by the hostile monster, while the Rhedosaurus stomped on unimpeded.



but quite a few others fall victim to the mob.

As the carnage mounts, police units are quickly mobilized and sent to the battle area. Shotgun-carrying patrolmen arrive on the scene and advance toward the rampaging dinosaur. They fire simultaneously, and the volley of shells stings the animal. In retaliation, it turns completely around and flails its tail in anger. The men continue firing, which persuades the creature to seek escape. It spins halfway around and crashes right through a brick building in an effort to get away from the annoying pellets. The inadequately armed defenders are unable to stop the beast, but the National Guard is on the way (strangely enough, without tanks).

By nightfall, the soldiers have taken up defensive positions throughout the critical zone. A ring of portable searchlights lines strategic rooftops, and high tension wires have been rigged across nearly a mile of city blocks. In the river, underwater mines have been activated and anti-submarine

internal deterioration due to the original dose of radiation from the nuclear bomb test, and at the same time keep the dinosaur in one piece. Preparations are completed just as a report comes in that the leviathan has come ashore at Manhattan Beach. The thing is headed straight for the Coney Island amusement area, and army units move in to try and finish it off.

By the time the troops get there, the monster is busy wrecking the massive roller-coaster ride. Nesbitt and the authorities soon reach the locale, and not long afterward a special track arrives. In the vehicle are protective suits and the essential radioactive material. Nesbitt and an expert rifleman, Corporal Stone, don the white suits and then mount the deadly radium capsule onto a grenade rifle. Since Stone cannot hit the beast from where they are, Tom gets the idea of going up in one of the roller-coaster cars. The ride operator is summoned, and the heroes are sent on their way up the spiraling tracks as soon as



the man arrives. When they reach a high point not far from their target, the car stops and the pair get out. They find it necessary to hold onto the railing because their section of track sways occasionally, whenever the rampaging dinosaur crashes into a connecting piece. Despite this, Stone takes careful aim and then fires the special shell. The projectile speeds its lethal way right to the gaping wound in the creature's neck, and the monster is sent into a rage of pain.

The writhing beast roars in agony. It rams against the wooded structure, sending the cars that Nesbitt and Stone had ascended in rolling downward. The short line of vehicles eventually reaches a point where there is no more track and the cars go careening wildly to the ground. This starts a fire, and the flames rapidly advance toward the helpless men.

The winding complex of roller coaster tracks soon becomes a blazing cage that traps the deadly giant. The dinosaur tries to attack the inferno, but it discovers that all its strength is useless against the painful flames.

The only thing that the two men can do is try to climb down the supports. They do so as the fire spreads throughout the structure. The creature is still falling about as they set foot on the ground. They turn and watch the suffering beast somehow make its way out of the wooden maze. But the dinosaur only gets about a hundred yards from the "Cyclone" before it drops to its knees. Everyone looks on in awe as the beast rears back on its hind legs and lets out a final echoing cry. Then it falls on its side, never to rise again. Moments later, with the fire burning behind it, the rhedosaurus succumbs to the effects of the radiation and dies.

Daphne has advanced age, the dinosaur is just a kid at heart.

His long terror trek over land and sea leads him to Coney Island, where he amuses himself by trying to devour a roller coaster.



Is this the end of Coney Island and civilization as we know it? ... Will the evening beast have his way after all? ... Nope ... the roller coaster in which the beast is trapped catches the, sending the surprised rhedosaurus to a blazing grave. The and a deadly return capsule converge in and the threat posed by the awesome BEAST FROM 20,000 FATHOMS. But not for long ... he—or a reasonable facsimile thereof—returned to stalk across the scream screen in THE GIANT BENEMOTH in 1959. You just can't keep a good beast down!

**BEAST FROM 20,000 FATHOMS** (1959) Warner Bros. 80 minutes. Directed by Eugene Lourie. Screenplay by Lou Morheim and Fred Freiberger, from "The Foghorn" by Ray Bradbury. Special effects by Willis Cook and Ray Harryhausen. With Paula Raymond, Paul Christian, Cecil Kellaway, Kenneth Tobey, Donald Woods, Lee Van Cleef, Jack Patrick, Moss Elliott, King Donovan, Frank Ferguson.

#### BEAST BOUNCES BACK

Incidentally, this flick was remade by Alfred Arlitz in 1950. It was called THE GIANT BENEMOTH, and the setting that time was England. Most of the elements in this version are only slightly altered from the original. The beast here was a radioactive bromosaurus-like thing traveling along the Cornish coast, the monster made its way to London, and finally met its end when a heavy metallic land a radioactive steppe into its mouth. However, there was a strong indication at the end of the film that another Benemoth was loose off America's shore.



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Ape expert Howard Phillips, for example, will be bringing you the complete story of all five PLANET OF THE APES films—those finger-firm sands that represented a giant leap forward for simians everywhere. Simian scholar Jason Thomas will be chipping in with an exciting, factual survey of SIMIANS ON CELLULOID, a cinematic history of apes in films that spans the silent era right up to today's raven apes epics. We'll also have a report on the

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